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COMPANION

project paper

a short art essay film

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ABSTRACT

Companion is a short art essay film about the creative process. It features the thoughts of a group of young professionals in the creative industry, juxtaposed with various motives. In this paper detailed out are the ideas, motives, references and their interconnection, as well as the methods used in the making of the short film.

The script for the film is compiled from thoughts and opinions shared during conversations between seven people over two evenings of bread-making in October 2020. It is spoken out by a single voice, in order to indicate the contemplative aspect of the film. The doubling of the text, through voice and subtitles or at times the graphic treatment of certain parts of the text creates an echo effect, giving the impression of evaluation and emphasis on the thoughts, the underlying idea being that all of those thoughts have now been integrated and synthesised in the thought process of the narrator.

The script acts as the backbone of the film around which other components adjust, even though each part of the film can be seen as its central part. After the script was finalised, the approach to other components of the film came to symbolise the same collaborative effort experienced in the conversation. Because of that method, and consequent inclusion of differently specialised collaborators on the project, the elements combined together work as an homage to conversation. The multilayered nature of the film, a type of hybrid between a lyric video, a film essay and an art film, is in that sense a nod to the collaboration itself, recreating the ways in which people work within groups.

INSPIRATION

The inspiration for the film came from the wish to paint a portrait of the people that surround me, for their attitude towards their practice and for the influence our conversations have had on me. The people who have shaped my perspective through dialogue are featured through exactly that - their thoughts. The film features faces only from nose down, so as to reference the power of spoken word while not creating idols out of humans.

SCENIUS

Brian Eno introduced the term "scenius" as an opposition to "genius". There is no definitive scientific description, but Eno touches upon it in many of his interviews, and in one he defines it as follows 'Scenius stands for the intelligence and the intuition of a whole cultural scene. It is the communal form of the concept of the genius' (Sterling, 2008).

To paraphrase, he claims that the famous personas from different time periods (and irrelevant of spheres, but most obvious and notable in artistic and creative ones) were not a product of their own intellect or brilliance, rather of a communal effort that grew out of and was shaped by the same values and ideas. The like-minded-ness, in terms of quality of work and drive required, enables the single persons to further their work, and in that sense bring forth the power that they had in them, which possibly (not proven though) would not have happened without the intellectual environmental support. What it definitely proves is the power of community when it comes to exchange and development of ideas into more concrete stages.

CONVERSATION

While the term 'scenius' wasn't the starting point of this project, it is the perfect parallel of what the project conveys. The creative process lives, in the time period before the final output, as an idea, in between the main actors. And a conversation is in that period their main method of work.

What is referred in this paper as a conversation is described by Merriam-Webster dictionary as 'an oral exchange of sentiments, observations, opinions, or ideas'. The decision to focus on it as a format came as a synthesis of three complementing parts. The first is the enjoyment I find in the creative process itself, the exploration that precedes the output; that is the driving force - the possibility to discover anew.

The second is its transformative and collaborative power: the dialogue in that way works simultaneously as a process and a final output. With every new information you encounter and integrate over the course of the conversation, by actively participating you are contributing to the change while experiencing its effects.

The final aspect of it functions as a comment on celebrity culture. The people whose thoughts are showcases in the film are at the start of their career, their work has not yet been widely recognised, which could in some respect serve as a tool of invalidation of their perspective. Yet it is not about each of their characters on their own, it is about how they operate within and elevate the collaborative effort of a discussion. I believe the attitude preceded the work. The participants are critical, their thoughts insightful, and through the dialogue they have been, and still are, working to navigate their professions, perfect their practices, and develop themselves.

EVENINGS & PARTICIPANTS

Over the course of two evenings in October 2020, in total seven people have gathered to exchange their opinions on a set of given topics. Even though the focus is placed on what was said, rather than who spoke out the thoughts, here shortly presented are the people whose thoughts have been assembled into the script.

The participants of both evenings were Maria Rudakova and Maximilian Prag, graphic designers. On the first evening we were joined by Alessandro Santi, a fashion designer, and Anahita Asadifar, a photographer and on the second evening it was Nanouk Baudrot, a mixed media artist and Cristian Anutoiu, a painter.

The premise of both evenings was to make bread while having a conversation on a provided topic. The two evenings differed slightly in their treatment of the topic. The topic and related questions of the first evening were much more specific and focused than the second, meaning that the discussion was guided to a greater extent.

The theme of the first evening was 'form follows function! As it is a well known, and often used ground for design debate, instead of approaching the topic from a purely objective standpoint, the idea was to explore the subjective views on personal possessions, objects of value in daily lives and what brings them their value. From there to transpose the value experienced as a user to the practice as creator and/or maker, as well as later take a look at the current practices, in terms of professionals respected for their practice, and style as a choice. It continued into the personal determinators of style itself, the function of trends and their difference when compared to a style in terms of periods and cultures involved.

The theme of the second evening served more as a starting point, that for its width allowed a freer flow and an organic growth of the conversation. That also meant that the thoughts brought out were much more varied. It revolved around the motive of 'playing life! The many ways in which such an idiom can be perceived offered a wide field of opinions on topics ranging from drag culture (for example working with terms of 'executive realness'), to virtual reality, how it permeates the 'daily reality' and in turn influences perception of art.

FILM CONTENT & STRUCTURE

The film is divided into five chapters, each one outlining a theme that corresponds to a part of the creative process. Although the chapters are titled according to the three main topics: *Influences*, *Parallels* and *Aspirations*, the topics are not addressed directly in any part of the script.

The motives of bread and candles are interspersed between other motives and throughout the middle chapters, as a visual reminder of the ongoing process, and as a parallel to the creative process. The effort of lighting a candle simply signifies constant effort, while bread making and the creative process have a similar structure. Both start from a set of same, very rudimentary ingredients, that over the course of the process morph into an output far apart from any of them independently. The same elements in design (colour, typography, graphic forms, grid) corresponding to those of bread making (salt, flour, yeast, sugar) follow the established formula, yet the output differs every single time, depending on many deciding factors such as the environment, the audience, the goal or the changes in the temperature.

As a visual reminder of a contemplation in form of a monologue, present in the film is the dichotomy between inner space and outer environment. Where a female person is placed in a calm and clean environment, filled with light and colour gradients, the space could be called "the inside" of one's head, and where the male person is sitting, shadow of a plant on one side and fairly visible nails on the wall in the background hint to "the outside world".

SCRIPT

Over the two evenings approached were the influences that inspire us, the parallels drawn among ourselves and the perspective one operates in, as well as how the participants would like to progress with their body of work. The script serves as an assemblage of excerpts of those conversations. Even though taken out of their conversational environment, the thoughts were left in the same context, form and meaning; placed inside the script in a way that preserves their original intent, with the only adjustment done in order to keep the idea as cohesive as possible.

Because of the light tone enabled by the conversation, the film offers opinions and gives insights into personal perspectives of the participants. It approaches the content of those possibly demanding ideas with an entertaining voice and from a humorous standpoint. Instead of working with definitions and seemingly objective statements, or on the other hand placing judgement, it manages to stay amusing while tackling interpersonal examinations and positioning of and inside cultural circles.

One of the ways in which the script emulates the characteristics of a conversation is by use of a non-linear narrative. Greatly influential were three examples of non-linear narratives, Christopher Nolan's film *Interstellar* (2014), Quentin Tarantino's film *Pulp Fiction* (1994) and Aldous Huxley's science-fiction novel *Brave New World* (1932). All three disrupt the chronological order and reassemble it in cyclical structures, although each in it's own respect.

Christopher Nolan uses the breaks in the storyline curve from the beginning of the film in order to close a full circle towards the end of it. The disruptions in the narrative serve as an explanation, and create out of the storyline an intricately interwoven fabric without the classical cause-effect or start-end duality.

In Quentin Tarantino's *Pulp Fiction*, the chapters hold together a non-linear narrative as well, although here a more circular narrative is present. The chronological events of the narrative are structured concentrically around the centre, simultaneously the chronologically first event, of the storyline. Here the use of chapters helps guide the storyline.

Brave New World introduces an example of a non-linear cyclical narrative in the third chapter (Huxley, 2004., p. 36-48), where three situations are fused into a repetitive cycle. Starting off with a slow pace of longer paragraphs and gradually accelerating, the chapter finishes with only sentences put together in a quickly changing sequence in order to portray the utter confusion and nonsense of the world Huxley was describing.

By opening in the middle of the conversation, and jumping in between the topics, the narrative of the *Companion* avoids the use of an introduction and the audience is immediately immersed in the storyline. The order in which the thoughts are placed inside the script offers a layer that is capable of indirectly touching upon the subjects in question without explicitly naming them. The cycles in which the scenes are exchanging underlines the qualities of a conversation, as well as making each scene synonymous with the ideas. Even though there is use of symbolic referencing, the swift switch between the scenes makes the symbols equally relevant.

MONTAGE

It is in this aspect of the film that the character of the conversation is to be felt in its entirety - as a space and through the role of a spectator. The montage/conversation as a space offers a couple of juxtaposed streams that flow in certain streaks. It is up to the audience to choose which one to concentrate on. It is a sort of melting pot, that presents, disassembles and reconnects the bits and pieces of information. As in a conversation containing multiple participants, the choice is to focus on one of the person's voice, or to take a step back and view all of it as an organism living and breathing and unraveling at that point.

The space can then be dissected on a timeline, in the same way the as the script, where the parts of the text are following one after another as they were expressed, disregarding the continuity of one speaker, or of the train of thought that line of conversation would have held.

It can also be seen through the eyes of the respective participants, each of whom is actively listening and attempting to bring their point across, feeling compelled to contribute. In that sense, the spectator's (the one inside the space of the film) thoughts (voice), although constant, get interrupted with every new motive introduced by the other participants (image) on a timeline (musical score).

The montage responds to the character of film chapters. The Prologue and Epilogue are comprised of one scene and the cuts in them are subtle. They are the cyclically enveloping the narrative, easing the audience in and out of the storyline.

The montage in *Influences* serves as an introduction, of motives and the cyclical treatment of motives. The motives of fruits, bread, candle and a person sitting are introduced shortly in the very beginning, then as the story unfolds their treatment progresses to show them in cycles. After the initial introduction, the cuts go first from fruits and bread, with an occasional break with a person sitting, to a series of images that includes more the person sitting (a continuation of the fruits motive) and only occasionally reverts to bread, towards an uninterrupted sequence of peeling a pomegranate, to finish with a female person sitting.

The *Parallels* chapter opens with a male person sitting, jumping from the "inside" of the first chapter into the "outside" of the second. The man is handling jewellery instead of a pomegranate. Without the introduction of themes, here the nature of the cuts is repetitive from the start to the end of the chapter, with the motives of the male person sitting, and the candles and bread always coming back to the scene of three people kneeling in a praying position.

The third chapter, *Aspirations*, starts with a candle scene, continuing the motives from the first chapter and the cycles from the second. It concludes with a dancing scene, that takes over towards the end of the chapter, and serves as a melting pot of cycles, thoughts and music.

CHAPTERS

As the audience of the film instantly delves into the midst of the storyline, the titles of the chapters play an important role. As an introduction, a focal point and a glue, titles blanket the respective chapters inside a narrative.

The five chapters are unrelated in terms of the individual segments introduced through the spoken and written component, yet are connected through repetition of visual motives and musical score. The numbers of chapters have a dual role: they reference the traditional dramatic structure while highlighting the focus of the film - the process. The dramatic arc: exposition (*Influences*), climax (*Parallels*) and resolution (*Aspirations*), is enveloped with a *Prologue* and an *Epilogue*. By incorporating the digit zero before the actual number of the chapter, at the end of the film we arrive at 1.0, in effect - the starting point. An in-depth description of motives follows in the next chapter. Here follows an overview of the chapters, their themes and motives:

0.0 PROLOGUE

Opens the film with a thought about a very long church piece, a thought that reflects the main idea of this film. Both prologue and epilogue happen during a scene of a dining table. In prologue the table is being set-up, indicating a gathering is about to take place. (see Appendix A)

0.1 INFLUENCES

Speaks in three excerpts of how we see, treat and integrate influences we are surrounded with; people, media, or pieces of art that inspire us. The unrelated opinions look into the idea of experiences, the influence of VR and technology on our perception of art, the separation between the artist persona and their work, and the impact of the male gaze on our practice. The motives present are the mixing of bread dough, an introduction of a scene with candles immersed in a water bowl and a scene with different fruit arrangements, that leads into the scene of a female person sitting and holding a pomegranate, and later peeling it. (see Appendix B)

0.2 PARALLELS

Focuses on pretentiousness as the main motive and through it speaks of the ways in which we position ourselves among others, be it our peers or the outside of our circles, all the while not losing a sense of humour, or a self-critical look. It features one uninterrupted excerpt of the conversation, although reassembled, with parts cut out and interjected within. Since it speaks of human interrelation, shown are scenes corresponding to the previously mentioned 'outside world'. A male person is sitting on a chair, taking of necklaces, and in a close-up taking off rings into the Bible. Three people are shown, sitting in a kneeling position, then later rising to their knees in a position reminiscent of prayer. All the while a projection of clouds plays over them. The scene of hands trying to light the candles is interjected between the two. (see Appendix C)

0.3 ASPIRATIONS

Corresponding to the resolution part of the dramatic arc, the third chapter brings into perspective how we see an artistic practice as a whole. It opens with a reflection on how an entire body of work exhibit correlates to a funeral exhibition, and goes into contemplation of how valid, or even necessary it is to 'give it your all' each time. Two lines of thought blend over the course of the chapter, although reorganised and with an intercession of a thought about the need to 'do good' with our work, and how it unfolds parallel to our aspirations of happiness. What started as a visual 'inner space' is melted into the outer: the candles, finally lit, project the caustic reflections onto the people dancing. (see Appendix D)

1.0 EPILOGUE

The final chapter ends with thoughts on how this film should be treated and where our efforts should lead. In this scene, the table is a place of gathering of four people, all happy, joining to share wine and break bread. (see Appendix A)

SOUND

The sound in the film is comprised out of two components - the voiceover and the soundtrack.

VOICEOVER

The film is focused on different aspects of the creative process, featured in a manner that relates to an inner monologue. That is why the script is spoken out by one person. The single voice attempts to introduce the perspectives laid out by different people. It works through various attitudes, surprises and possible oppositions by emulating the persons and their personalities present during the evening. It's purpose is to create an environment of self-reflection, to show the impact a conversation has long after finishing, and how the after-effects develop and get integrated into a person's perception.

MUSIC SOUNDTRACK

The film score was influenced partly by movie scores from the 40's, and partly by sacral ambiance of liturgical notes and ritualistic drumming. By playing with the sounds and composition, and the value each brings, the musician Amo Achille was able to create a modern sound ambient of a meditative state of a ritual.

Music is also the main opener into the chapters. For the Prologue and Epilogue, it starts before the title appears, effectively leading into them. For the Influences and Aspirations, both speaking of personal attitudes towards the process and work, it creates a connection between the title and the initial image, on which the voice will join in. And for the middle chapter, Parallels, one concerned with the correlation between people, it starts a bit later, leaving space for the voice to initiate the narrative.

The repetitive character of the music pieces allows for incorporation and interconnection, between the pieces themselves, with the voice and all the while giving the image a steady rhythmical base. The pieces, although among themselves quite different, work together homogeneously creating an emotional rise towards the culmination in the third chapter. While in the beginning the music is interspersed between the voice excerpts, over the course of the film it integrates with the voice, in the end to take over.

GRAPHIC LANGUAGE

The graphic language of the film is expressed be seen in the typographical treatment, specifically in three segments: the titles, the typographical inserts inside chapters and subtitles.

The titles, counting the film title scene and the titles of the chapters, work to envelop the visual mood of the imagery in the same way the names of the chapters are. The typeface used is 'Errata', published by The Pyte Foundry. It is a narrow serif with some influences of Caslon, and very boldly done serifs, especially in the letters E and F. The titles are treated with the same idea of combining a display typeface with a grotesque one, except here in the titles, the axis lies between the numerical values of the chapter titles and the colourful names they hold. In that sense the analytical nature of systematic itemising is placed alongside words whose immediate connection lies in very emotional and instinctive spheres. (see Appendix E)

The typographical inserts, in total six of them, appear in the middle three chapters of the film, while Prologue and Epilogue are left without. Each insert features a different aesthetic, although all carry the same level of liveliness. The style of quotes is inspired by the flamboyant typefaces and film titles from the 1970s combined with the speed-infused aesthetic of bold italic typefaces usually used in sports realm. The reason for it is to emphasise the fleeting character of the introduced opinion while hinting that the conversation isn't over. Their combination works together much in the same way that the title sequences Rosalía features in her music videos '*Pienso en tu mirá (Cap 3: Celos)*', '*Bagdad (Cap 7: Liturgia)*' and '*Di mi nombre (Cap 8: Éxtasis)*'. Even though all from the same album, '*El Mal Querer (The Bad Loving)*', each features an entirely different style of a title sequence.

The typeface 'Obviously' (published by OH no Type Co.) is combined with the typeface 'Galore' in *Influences*, and 'Polymer' in *Aspirations* (both The Pyte Foundry). In the *Parallels*, typefaces used are 'Heron' and 'Redaction'. (see Appendix F)

The subtitles as the third instance of the (typo)graphical treatment of the film play with the idea of echo. The reflection happening inside the main character of the film is a constant of back and forth between what was said and how it is being perceived. They are styled according to the vintage subtitle style of using a Helvetica in yellow with a black outline.

VISUAL MOTIVES & SYMBOLISM

The choice of imagery lies in its evocative nature, and was inspired by the use of symbolism in three classic films, again, each using a different approach.

The main influence on the style of the imagery, the mood and the colour palette was Alejandro Jodorowsky's film *The Holy Mountain* (1973). The multidimensional usage of motives, combining symbols multiple religious backgrounds and layering complex cultural and social critique, is a well known source of inspiration for a wide variety of fields. Here it has served as a point of reference for the 'dadaesque' combination of visual motives in the film.

Matthew Barney has in his film *Drawing Restraint 9* (2005) expertly created and guided tension throughout the whole duration of the film. The juxtaposition of the slow moving scenes in the beginning, with the powerful, yet gruesome scenes of the ceremony tell the tale of transformation. Even without the knowledge of Japanese culture and mythology, it is still an impactful visual experience.

Diametrically opposite to Barney's cold seriousness is Baz Luhrmann's film *Romeo+Juliet* (1996). The centuries-old tale of love and death is juxtaposed with 1990's Venice Beach, where Shakespeare's verses are cited on a gas station. Even though its quality doesn't match the previous two examples, *Romeo+Juliet* presents an axis on which the opposites make for an amusing balance, cancelling out the overly dramatic tone with a pompous set.

All three influences deal with religious and spiritual motives, be it Catholic, Hindu or Shinto, placed in storylines that explore their symbolism through its usage, in lieu of tackling their gravity. In a similar manner, the somewhat dark, yet aesthetic visual language of *Companion* balances out the light tone of voice in which the story is told. The motives, although somewhat common, are elevated through the stance towards them in terms of lighting and editing.

RELIGION

In the western hemisphere and western Europe especially, the design field has become revered and referred to in such a way, it has in some respects become a substitute for religion, or in any case, catholicism. Because the bread is such a central motive in every religion, and especially catholicism, the film introduces the motives of bread-making and the Last Supper as a twist on the notion of celebrity culture.

LAST SUPPER

In religious and artistic representations, it speaks of the upcoming betrayal and the horror that follows, but also of forgiveness, love, acceptance and mortality. It also serves as a principle on which the most known christian ritual is established - the Holy Mass. Because the story and the idea of it are so packed with symbols as a theme in art & design, it has been taken on so many times and in so many ways.

Artists and creatives pick and chose which aspects of it to show: those focusing on religious aspects portray the Last Supper through the glasses of establishment and love, while the more marginalised communities see it as a tradition meant to be broken. (see Appendix G)

As a theme, it is a playing field. For their thirteenth printed issue of magazine *Odiseo*, Folch Studio, inspired by The Last Supper's unlucky number 13, decided to explore the origins of treachery, the ways in which it exists, and possibly exhilarates. Their video essay, *Odiseo "The Last Supper"* presents a twist on the usual agents. The Last Supper has come to represent at the same time the establishment and its breakdown. It is about pinpointing the specific ways the establishment/tradition is working, examining it under a microscope and then finding positive and productive ways of turning it on its head, on reimagining it, on making it yours and building a better future. And because it has been iterated and commented and reinterpreted from so many different angles, it allows for the choice of aspects and interpretations to put the focus on.

BREAD

There is a couple of reasons behind the choice of bread for the evenings and as a motive of the whole project. It is simple to make, and it's process of preparation is the most similar to the design process. The general outlines of the project are the same, yet the process always has added variables, and the end piece varies in shape and size depending on those factors and the environment. The most basic ingredients are taken and transformed into an output whose variations and applications are innumerable. Bread has served as a connective tissue and a tool of gathering since the very beginning. There is plenty of meaning to be attached to the symbol of bread. Sharing food and enjoying the quality time with a company have been and still are closely intertwined. Even the word companion comes from latin 'con panis', signifying a person you break bread as a person that you shared experiences and travel with, a person who is a friend.

On the other hand, bread is a strongly religious symbol. It has represented knowledge and the body of Christ, its symbolism has been iterated in one way or another as the motive of nourishment throughout continents, nations and religions. Within the motive of the Last Supper, taken from christian imagery, the bread and wine are imbued with significance outside of their materiality. The ritual preceding the sharing of food elevates the reality of it.

TABLE

In prologue the table is being set-up, indicating a gathering is about to take place. Visually, the elements brought to the table, the candles, glasses and wine allude to the notes of the church piece mentioned by the narrator. In epilogue we see four people sitting around the table, talking, enjoying wine and sharing bread.

The table features a wide variety of objects: fruits, bread, glasses, a wine carafe filled with red wine and candles, two books and a lot of flowers. It serves as another introduction, of most of the motives throughout the film. The objects and food on the table as well as the people bringing in the objects are intertwined in all of the chapters.

Instead of bread, the table has a mount of Vienna rolls, in German known simply as "semmels", that allude to the location, and the environment that has enabled the situation to unfold.

The wine and bread are a clear reference to the Last Supper, while the fruits scattered on the table - pomegranate, apples, melon, and the walnuts, dates and figs in the foreground fill the table with spots of colours as well as hint at the biblical verses.

FRUITS

The fruits shown in the film (aside from the small nuts and fruits in the Table scene) are apples, oranges, melon, grapefruit, mango and a pomegranate. They represent the manifold sources of creative inspiration available, be it in forms of persons, artworks, or other. The variety of fruits is to say that everything can be a source of inspiration. In some of the arrangements the fruits are positioned on metal bowls, indicating the levels of significance the history has given to some outputs/people over others. Pomegranate, being the source of symbolism across all of the main religions and over the centuries in art is placed on top.

POMEGRANATE

Pomegranate has been called the fruit of God and has been regarded as a symbol of fertility and abundance across religions and historical art periods. In general the connections made between pomegranate fruit and fertility may be seen in connection to 'Mother Earth' and natural abundance, but also as an immaterial, psychological abundance.

In some of the ancient greek depictions, Hera was shown holding a sceptre in one and a pomegranate in the other hand. It has been cited many times over throughout Bible, and the Temple in Jerusalem has had its capitals styled into pomegranates. In Christianity, pomegranate symbolises the eternal life. The seeds bursting open remind of Christ coming out of the tomb.

Renaissance has often times seen it used as a motive in portrayals of Madonna, the most famous ones done by Botticelli and Di Credi. (see Appendix F)

It's position in the film is one of inspiration. It is taken by a hand out of a group of different fruits in one scene and peeled in another, signifying the choice of inspiration and subsequent dive into what it offers. In between those scenes a female person is playing with the pomegranate, as if to convey the evaluation and the testing of the origin of the influence.

BODY

As briefly mentioned before, the only time faces are fully featured in the scene is during the scene with multiple people - three people first praying, then dancing. Otherwise the body is featured from lips to knees in medium close-up form (the scenes of the female person interacting with pomegranate fruit and a male taking off jewellery and buttoning up an oxford shirt), or as close-ups of hands (interacting with fruits, peeling the pomegranate, taking off rings, mixing bread and later taking photos of the bowl). The dance scene features feet standing around the bread bowl, and only then whole bodies are shown while dancing.

The decision for it came from the wish to not make celebrities. The initial drive was to celebrate people as a way of working against the system of idolatry in creative industries. Yet, if it was done in a way that was reiterating the process that it was against, it would have done nothing but strengthen the tradition. This way, by not showing the faces one focuses on the content rather than the personalities.

CAUSTICS, CANDLE, WATER

Water caustic is, in optics' terms, an envelope of light rays reflected or refracted by a curved surface or object, or the projection of that envelope of rays on another surface. It is a pattern of light that happens once a light source is projected through a transparent liquid in a transparent container.

Because of their abstract form, the caustics in the film come to represent the pure creativity and intuition, not yet formed in an explicable manner.

In order to bring the caustic imagery from the third chapter into a context, in the scenes previous to the caustics, a hand is first pouring water into a bowl with candles, then repeatedly and persistently lighting matches and at some point succeeding in lighting the candles - the candles go on to melt into water during a time lapse.

In that sense the water is another symbol of inspiration stemming from environment, one that is later used to project the light reflections through and thanks to which it is even possible to create shapes using light, however abstract in the beginning, that have the potential to later turn into a more substantial form.

The dancing scene is the moment when it all becomes intertwined - the initial inspiration, the environmental influence and the mutual effort of people communicating, albeit with their bodies. The dance insinuates the process, where the movement and the formulation that gives justice to their idea is in constant flux.

TARGET AUDIENCE AND PROMOTION

Both target audience and means of promotion are varied. The film applies to a wide field, in terms of professions and age.

TARGET AUDIENCE

The audience can be divided into three groups: the older adolescents (around sixteen to nineteen) with an interest in the creative industries and culture, the young adult professionals working in the creative industries (from early twenties to thirties) and adult creatives (from thirties to about fifty).

The main group are the young creative professionals in their twenties, for two reasons: the film establishes a premise of the current standpoint in the industry, and could serve as both an inspiration and a critique. The inspiration comes from a source of connection: the film touches upon topics that most of us are dealing with, similar doubts, judgements and almost identical questions. The critique on the other hand is subtle, working more through the attitude throughout the film towards the standpoint of the creative industries, and the treatment seen across the field. It is lighthearted, because the point is not to judge, but to start a conversation.

For adolescents, it is interesting as an informative piece - it showcases the inner workings of a couple of young professionals, and through extent, of the current reasoning that many are dealing with. It opens the dialogue, much in the same way that it does for young professionals, as it is not about judgement, rather an open call to voice your opinion with a little humour.

The adult creatives from thirties onward will hopefully find it interesting as a testament to the present stance of the industry. This film was not borne out of vacuum of one person, so it shouldn't be seen as a personal statement, quite the opposite, a viewpoint of a generation.

PROMOTION

The goal of the film is to spark a conversation, so the promotion is and will be concentrated in three directions: design festivals, film festivals and news and media outlets focusing on design, culture and current trends.

The design festivals that have a history of dealing with timely topics are, among other, Design Matters, Transmediale Berlin, Us By Night, Dutch Design Week and Vienna Design Week.

The film festivals dedicated to young filmmakers, featuring independent films and shorts, such as Vienna Shorts Film Festival, Diagonale Film Festival, International Film Festival Rotterdam and 25 FPS (film festival in Zagreb, devoted to experimental film and video).

The news outlets that are devoted to fresh voices like Nowness, Dazed, It's Nice That, designboom, Metal Magazine, Sleek Magazine, or The Face.

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Botticelli, S. (c. 1487). *Madonna of the Pomegranate* [Tempera on wood panel]. The Uffizi Galleries, Florence.

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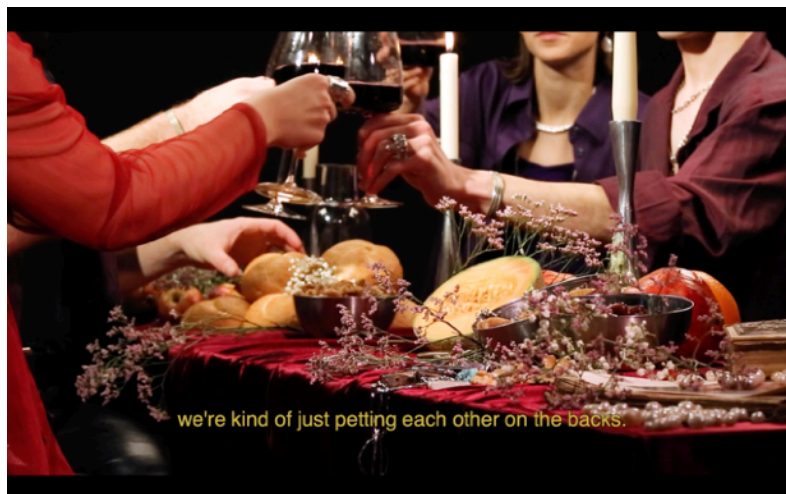
Warhol, A. (1987). *The Last Supper series* [Silkscreen].

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APPENDIX

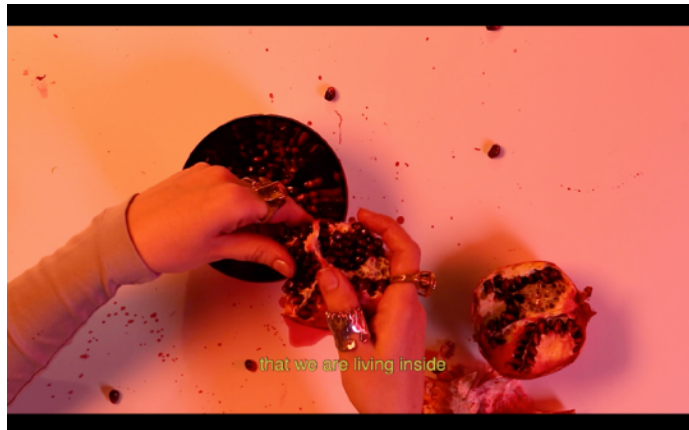
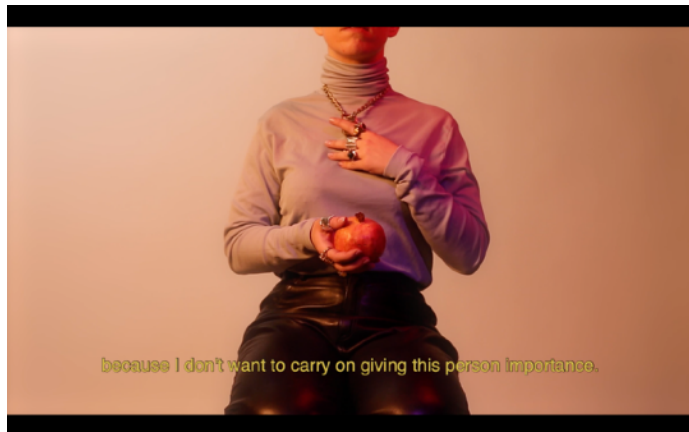
APPENDIX A

0.0 PROLOGUE & 1.0 EPILOGUE



APPENDIX B

0.1 INFLUENCES



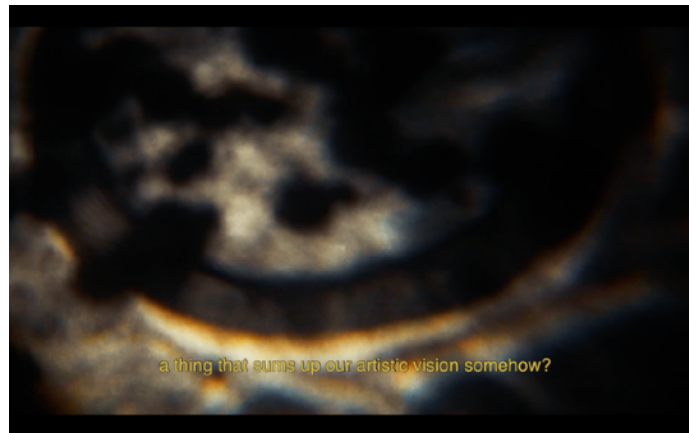
APPENDIX C

0.2 PARALLELS



APPENDIX D

0.3 ASPIRATIONS



APPENDIX E

TITLE SCENES



0.1 INSPIRATIONS



0.2 PARALLELS



0.3 ASPIRATIONS



APPENDIX F

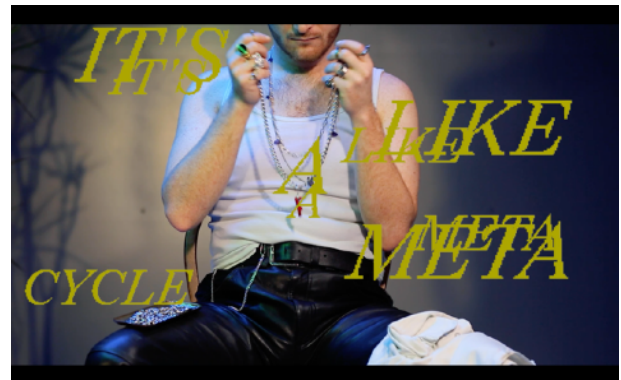
TYPOGRAPHICAL INSERTS



0.1 INSPIRATIONS



0.2 PARALLELS



0.3 ASPIRATIONS



APPENDIX F

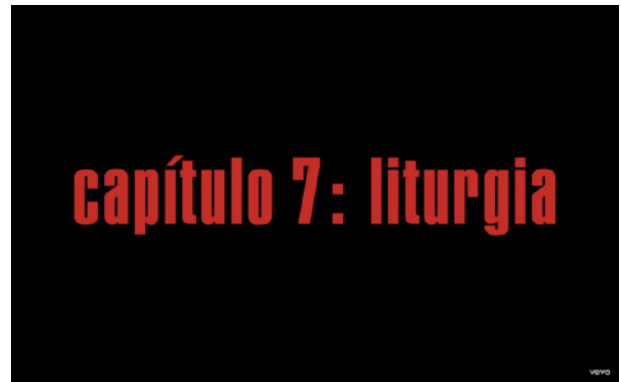
TITLES INSPIRATION



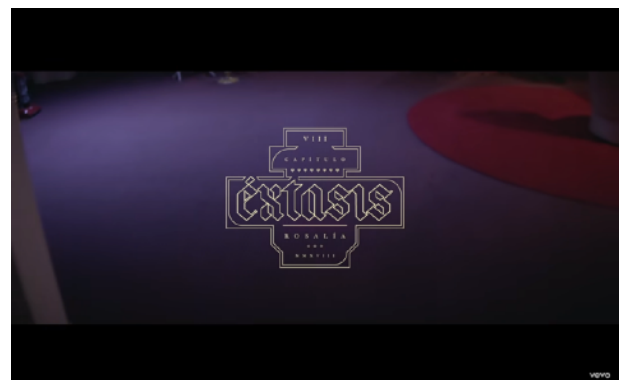
ROSALÍA - PIENSO EN TU MIRÁ (Cap 3: Celos)



ROSALÍA - BAGDAD (Cap 7: Liturgia)



ROSALÍA - DI MI NOMBRE (Cap 8: Éxtasis)



APPENDIX G

THE LAST SUPPER



Da Vinci, L. (c 1490). *The Last Supper*



Cox, R. (1996). *Yo Mama's Last Supper*



White, S. D. (1988). *The First Supper*



López, M. (2001). *Asado en Mendiolaza (Roasted Meat in Mendiolaza)*

APPENDIX G

THE LAST SUPPER



Warhol, A. (1987). *The Last Supper series*



Hrdlicka, A. (1984). *Santa Maria delle Grazie - Lionardos Abendmahl restauriert von Pier Paolo Pasolini*

APPENDIX G

POMEGRANATE DEPICTIONS



Botticelli, S. (c. 1487). *Madonna of the Pomegranate*



Di Credi, L. (1475/1480). *Madonna and Child with a Pomegranate (Dreyfus Madonna)*